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**Metaphoric expressions of anger
in Czech and English**

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Abstract

This thesis examines how metaphors are used to convey rage, with a particular emphasis on the cognitive and cultural frameworks that support these representations. It examines a variety of metaphors used to explain and convey rage, drawing on the work of George Lakoff and Mark Johnson, analyzing how they reflect our lived experiences, cultural perceptions, and cognitive frameworks.

This study of metaphoric expressions of rage shows that these expressions are profoundly embedded in cultural and cognitive frameworks and are influenced by both personal experiences and more general cultural discourses. It identifies a variety of metaphors, each of which adds to a more comprehensive understanding and expression of anger. These metaphors draw on embodied sensations, natural occurrences, and cultural symbols.

It is shown through the analysis that metaphors are not just language expressions but also have a strong foundation in embodied experiences and cultural contexts. The work contends that using metaphors to communicate rage can reflect and reinforce cultural values and ideas, as well as help to maintain negative stereotypes and injustices in society.

The research points out the significance of critical analysis of metaphoric expressions in order to better understand the complex nature of rage and its communication and adds to our understanding of the role of metaphor in forming our cognitive and cultural frameworks. It gives insights on how cultural and cognitive frameworks impact our communication of emotion and serves as a vital resource for researchers, practitioners, and those interested in the communication and understanding of emotions.

Introduction

“Anybody can become angry — that is easy, but to be angry with the right person and to the right degree and at the right time and for the right purpose, and in the right way — that is not within everybody's power and is not easy.” - Aristotle

Many societies and cultures have examined the universal and complex emotion of anger. It is an emotion that may appear in many different forms, from moderate irritation to ferocious rage. The employment of metaphoric phrases is a typical technique of expressing and communicating the intensity and complexity of rage.

The different metaphoric manifestations of anger and the underlying cognitive and cultural contexts will all be examined in this thesis. We will base our analysis on the research of George Lakoff and Mark Johnson, who have demonstrated that metaphors are more than just linguistic devices; they have roots in our lived experiences, cultural perceptions, and the cognitive frameworks that influence how we perceive the world.

We will obtain a more thorough understanding of how metaphoric expressions of anger are employed to convey this complicated emotion through this analysis. We will look at how these metaphors represent our cognitive frameworks for comprehending and experiencing anger, as well as how our experiences and cultural backgrounds have molded them.

In order to better understand how we conceptualize and express anger in various circumstances, we plan to investigate the metaphorical representations of rage. We'll look at how these metaphors affect how we see anger in various settings and how they might be used to communicate cultural values and ideas.

In the end, this thesis will advance our knowledge of how metaphors influence our cultural and cognitive frameworks. It will enable us to comprehend how our experiences, cultures, and cognitive frameworks influence how we perceive and express our emotions as well as how this understanding can be used in various settings.

1 Conceptual metaphor

Understanding one notion via the perspective of another is referred to as conceptual metaphor, also known as cognitive metaphor. The comprehension of quantity in terms of directionality (for instance, "the price of gas is growing") or the perception of time in terms of money are two examples of this (e.g. "I spent ten hours working today"). (Lakoff & Johnson, 1980)

Mental frameworks called conceptual domains categorize human experience. (Lakoff & Johnson, 1980, p. 52) It has been proposed that the frequent usage of metaphors in many languages, which are also perceptually based, correlates with neural mapping in the brain that links conceptual domains to one another. Although some scholars challenge the empirical validity of this idea, it has received widespread attention. In their 1980 book "Metaphors We Live By", George Lakoff and Mark Johnson were the first to study these procedures. Through a number of psychological studies, Raymond W. Gibbs, Jr. has looked at conceptual metaphor and its presence in psychology.

Conceptual metaphors are widely utilized to provide an understanding of abstract models and theories because they are helpful for simplifying complicated ideas. These metaphors are frequently used in conversation, and we don't only employ them verbally; we also perceive and behave in accordance with them. (Fan, 2018, p. 926-927)

1.1 Mappings

Lakoff and Johnson (1980) identified two primary functions for the conceptual domains suggested by conceptual metaphors.

The conceptual domain serves as the source domain for metaphorical expressions (e.g., LOVE IS A JOURNEY).

Our intended target domain is the conceptual domain (e.g., love is a journey). A mapping is a technique for tracking onto and describing elements of a target domain. The fundamental phenomena that motivate the use of metaphor in a language are described by mappings, which are mental arrangements of information in domains. Through the application of spatial and physical laws to more complicated situations, this conceptualization has a tight relationship to image schemas, and mental representations utilized in reasoning. This theory's fundamental premise—hence, the term conceptual metaphor—is that metaphors are a function of cognition, not only of language. Although it may appear that the metaphor is made up of words or other

verbal expressions drawn from the more tangible conceptual domain's terminology, conceptual metaphors actually serve as the foundation for a system of closely linked metaphorical expressions that are visible on the linguistic surface. Similar to how a conceptual metaphor's mappings are inspired by pre-linguistic picture schemas about time, space, motion, control, and other fundamental aspects of physical human experience.

Typically, conceptual metaphors use a more abstract notion as their base and a more tangible or real concept as their objective. For instance, metaphors that use more concrete notions, such "the days [the vaguer or target concept] ahead" or "giving my time," convey time as a way into physical space or as a thing that can be touched and given as a gift. When a speaker is attempting to support a particular perspective or course of action, a variety of conceptual metaphors are frequently used. For instance, "the days ahead" may be associated with leadership, whereas "given my time" has stronger associations with haggling. Such metaphors are frequently chosen based on an unconscious or implicit tendency that the individual using them has.

The more concrete ideas are often followed by more abstract ones, according to the unidirectionality principle, and not the other way around. As a result, concrete prototype methods are used to understand abstract notions. According to Lakoff and Johnson, the term "concrete" in this theory is more intimately associated with the developing, physically neurological, and interactive body (embodied philosophy). This viewpoint can be seen in the cognitive science of mathematics, where it is hypothesized that mathematics, the most widely used abstraction in society, is largely metaphorically constructed and, as a result, reveals a cognitive bias that is particular to humans and uses embodied prototypical processes that are understood by all people through their experiences.

1.2 Conduit metaphor

When addressing communication in general, the conduit metaphor is a common type of metaphor. Every time someone speaks or writes as though they are "inserting" their mental contents (e.g., feelings, meanings, thoughts, concepts, etc.) into "containers" (e.g., words, phrases, sentences, etc.), listeners and readers are "extracting" those contents. Language is thus seen as a "conduit" for sharing mental material between individuals. (Lakoff & Johnson, 1980, p. 148)

1.3 Language and culture as mappings

In their 1980 work, Lakoff and Johnson closely examined a collection of basic conceptual metaphors, including:

LOVE IS A JOURNEY

LIFE IS A JOURNEY

SOCIAL ORGANIZATIONS ARE PLANTS

LOVE IS WAR

To grasp the phrase in which the conceptual metaphor is used, the reader or listener must apply the assumptions made in source domain (as signaled by the words on the right) to the abstract notions on the left.

Conceptual metaphors influence human perception and communication in a variety of ways, particularly in the media and public policy. Recent research by Thibodeau and Boroditsky, dubbed "framing," supports this school of thought. In the experiments, conceptual metaphors that linked crime to an illness or a beast had a significant impact on people's perceptions about public policy. In language, conceptual metaphors are frequently used. In their seminal work, *Metaphors We Live By* (1980), George Lakoff and Mark Johnson hypothesize that metaphors may unconsciously influence our thoughts and behaviors. Consider the popular conceptual metaphor ARGUMENT IS WAR as an illustration. This metaphor alters the way we speak by making us think of a debate as a conflict that must be won. The phrases "He won that argument" or "I attacked every weak point in his argument" are popular. This idea of debate being a fight shapes how argument is even imagined. Although there are various ways to view an argument than as a conflict, we utilize this idea to guide our perception and method of argumentation. The other mental metaphors hold true in a similar manner.

Lakoff and Johnson concentrate on English, and academics of cognitive science who write in English have a propensity to not delve deeply into the discourse of other languages to ascertain the inventive ways in which people negotiate, reject, and establish conceptual metaphors. In his 2007 book "Washing the Brain", Andrew Goatly examines both Chinese and ideological conceptual metaphors.

James W. Underhill, a contemporary Humboldtian researcher, makes an effort to revive Wilhelm von Humboldt's interest in the various ways that languages define reality and the

methods that people use to creatively oppose and alter pre-existing thought patterns. He explores how Czech communists adopted the concepts of the people, the state, and struggle as well as how German communists utilized the ideas of eternity and purity, using the Lakoff-Johnson paradigm of conceptual metaphor. It also serves as a reminder that fighting thought patterns entails adopting conceptual metaphors and rejecting the logic that ideologies impose. Underhill examines how many cultures rephrase fundamental ideas like truth, love, hate, and war in multilingual studies (based on Czech, German, French, and English).

1.4 Family roles and ethics

In his book "Moral Politics" (2002), George Lakoff makes comparable arguments about the connection of conceptual metaphors, culture, and society. According to Lakoff, the public political sphere in America represents a fundamental conceptual metaphor of "the family." As a result, people view political figures as playing the roles of a "strict father" and "caring mother." This desire to have the nation-state function "more like a father" or "more like a mother" gives rise to two basic theories of political economy. In his most recent work, "The Political Mind", he strengthened these opinions even further.

Jane Jacobs, an urban theorist and ethicist, articulated this contrast between a "Guardian Ethic" and a "Trader Ethic" in less gender-driven language. She claims that trade and guarding are two real-world actions that people should learn to use as metaphors for all future decisions. Lakoff proposes that children assign their mothers and fathers the responsibilities of "guardian" and "trader," respectively, in a society where caring for children is the primary female job and selling in a market economy is the primary masculine duty.

1.5 Language learning

Evidence suggests that comprehending the underlying conceptual analogies can help learners of a foreign language retain their vocabulary. The Macmillan English Dictionary (2007), a monolingual learner's dictionary, has added over 50 "metaphor boxes" covering the most important Lakoffian metaphors in English to increase learners' awareness of conceptual metaphors. For instance, the definition of "conversation" in the dictionary contains a box with the heading: "A conversation is like a journey, with the speakers traveling from one point to another," followed by vocabulary items (words and phrases) that represent this metaphorical schema.

1.6 Conceptual metaphorical mapping in animals

According to a recent study, chimpanzees are naturally inclined to map abstract dimensions, such as social status, systematically. A spatial location and a person's social status were systematically modulated by the discrimination performances between familiar and conspecific faces, facilitating or deteriorating discrimination. As a result of high-ranked individuals being positioned at higher spatial positions and low-ranked individuals being positioned at lower spatial positions, discrimination facilitation was observed, whereas discrimination deterioration occurred when high-ranked individuals occupied lower positions and low-ranked individuals occupied higher positions. One might conclude that this tendency had already evolved in the common ancestors of humans and chimpanzees and is not uniquely human. On the contrary, it describes a conceptual metaphorical mapping that precedes language. (Dahl & Adachi, 2013)

2 Metaphors of anger

2.1 The physicality of anger

Physicality is frequently used in metaphoric representations of anger to depict the force and intensity of this feeling. The metaphor of "boiling over" with rage is one of these. This metaphor is based on the idea of a container that is filled with liquid and heated to the point where the pressure within builds up to the point of overflowing. (Lakoff and Johnson, 1980, p. 61) The person feeling the emotion is compared to the container in this metaphor, while the anger is compared to the liquid inside. Similar to the liquid in the container, anger "boils over" when it becomes too intense to control and pours out.

Anger can also be physically represented as "fire." According to Lakoff and Johnson (1980, p. 63), the intensity of rage is comparable to the heat and ferocity of a blazing fire. This metaphor highlights the destructive potential of rage as well as how it is uncontrollable. This metaphor is frequently used in conjunction with the idea of being "consumed" by anger, illustrating how anger may control a person's thoughts and behavior much way a fire controls everything in its path.

Last but not least, rage is frequently described as a "storm" in metaphors. This metaphor, according to Lakoff and Johnson (1980, p. 64), is based on the notion of a strong, erratic force that is capable of wreaking havoc and ruin. Because of its rapid, powerful character and capacity to upend and destabilize someone's mental state, anger is compared to a storm. In the same way that storms finally pass and quiet returns, the metaphor similarly stresses the transient nature of rage.

Expanding on the physicality of anger, it can also be felt as a bodily sensation or multiple ones. For instance, physical symptoms of an emotion include elevated heart rate, tense muscles, and perspiration when a person is angry. Similar to how "seeing red" refers to the physiological reaction of elevated blood pressure and dilatation of blood vessels in the eyes, which is used to express the emotion of great anger.

Another concrete image that's frequently used to express rage is a "pressure cooker." This analogy is based on the concept of a sealed container that generates pressure over time as it heats up until it reaches an explosive point. The analogy is used to show how anger can fester over time and finally need to be let out, frequently in the form of explosive outbursts.

Overall, using physical analogies to describe rage helps to highlight the power and intensity of this emotion. These metaphors emphasize that rage is a strong, uncontrollable energy that can be both destructive and transformational by equating it with natural events like fire, storms, and pressure cookers.

2.2 Anger as a journey

The image of a journey is another typical metaphor for anger. According to Lakoff and Johnson (1980, p. 69), this metaphor uses the image of a person moving from one location to another, with the movement standing in for the change in the individual's emotional state from calm to angry. The metaphor also highlights the notion that becoming angry is a process that requires time and can be influenced by a number of things.

This metaphor's particular component is the notion of "going over the edge." This metaphor stresses the idea that a person reaches a point where they can no longer control their emotions and are essentially driven over a metaphorical edge into a state of fury, according to Lakoff and Johnson (1980, p. 70). In this metaphor, the edge stands for the boundary over which a person can no longer control their fury.

Another comparable metaphor is "hitting a boiling point." This metaphor, according to Lakoff and Johnson (1980, p. 70), highlights the slow accumulation of anger over time, with the boiling point standing in for the moment when the person is unable to control their feelings and must vent their fury. This metaphor also highlights the notion that anger is a long-term process that is susceptible to external influences.

Finally, a "rollercoaster" metaphor is frequently employed to characterize the emotional journey of fury. This metaphor, according to Lakoff and Johnson (1980, p. 71), stresses the ups and downs of anger, with the person going through a variety of emotions as they progress through the different stages of anger. The comparison to a rollercoaster underlines the idea that rage can be a turbulent and unexpected emotion.

2.3 Anger as a force of nature

A third group of metaphorical ways to communicate anger is based on the idea that it is a natural force. These metaphors, according to Lakoff and Johnson (1980, p. 79), emphasize the strength and destructiveness of rage as well as the notion that it can be challenging to manage and contain. Anger as a "tsunami" is one example of a metaphor. This analogy compares anger to a strong tsunami that may leave devastation and disruption in its wake. The

analogy highlights how anger can be quick and overwhelming, as well as how it can affect people around us.

Another image that alludes to rage as a natural force is that of a "volcano." According to Lakoff and Johnson (1980, p. 81), this metaphor highlights the explosive and destructive nature of rage by comparing it to molten lava that has the potential to erupt violently. The analogy also highlights how anger may be a long-simmering emotion that eventually reaches a boiling point and explodes.

Lastly, the metaphor of a "hurricane" is frequently employed to represent the sense of fury. This metaphor, according to Lakoff and Johnson (1980, p. 82), highlights the unpredictable and uncontrollable aspect of anger as well as its capacity to induce harm and commotion. The comparison to a hurricane, which finally passes but leaves devastation in its wake, highlights the idea that anger may be a fleeting but intense emotion.

3 Metaphoric expressions of anger in Czech and English

3.1 Blow a fuse

In English, the expression "blow a fuse" is frequently used to describe someone who loses their temper and gets very upset. The word "fuse" is used as a stand-in for a person's temperamental state in this metaphorical expression.

The conceptual metaphor ANGER IS HEAT can be used to illustrate the metaphorical meaning of "blow a fuse". The amount of heat generated in this metaphor stands in for the level of rage. Similar to how an electrical circuit overloads and "blows a fuse" when too much electricity flows through it, the metaphor implies that when someone's anger intensifies, they finally reach a point where they "blow a fuse," or become so hot.

Metaphors like ANGER IS HEAT are rooted in our embodied experiences, claim Lakoff and Johnson (1980, p.143). When we sense an emotion, like rage, we also experience matching physical sensations, including a pounding heart, perspiration, and heat. These feelings influence how we conceptualize the emotion, and metaphors like "blow a fuse" are created as a result of these embodied experiences.

The Czech equivalent for "blow a fuse" may be the term "vybuchnout jako sopka" (erupt like a volcano). This expression is symbolic as well and makes use of the idea that ANGER IS A VOLCANO. This comparison says that a person's wrath can accumulate until it eventually

bursts, spilling out molten lava and wreaking havoc. The metaphor emphasizes the destructive nature of rage and the necessity of controlling and managing it.

When we compare the two metaphors, we can see that while they conceptualize anger as a strong emotion that festers over time, they also differ in the particular components of the metaphor that are stressed. "Erupt like a volcano" highlights the potential for disastrous effects, while "blow a fuse" focuses on the rapid and explosive nature of rage.

In conclusion, the phrase "blow a fuse" refers to a person's extreme fury and is based on the idea that heat is a metaphor for rage. This kind of metaphor, which reflects our lived experiences and cultural values, is crucial to our comprehension and expression of emotions. The Czech translation "vybuchnout jako sopka" emphasizes the potentially destructive effects of rage by using the conceptual metaphor ANGER IS A VOLCANO.

Another Czech idiom one might consider to be the equivalent of "blow the fuse" is "bouchly mu saze". It's used to explain a sudden outburst of rage or irritation. The metaphor in this expression is based on the notion that anger is like a fire that is burning within the individual, and that when it becomes too hot, it can cause the "fuse" or "saze" to blow. The conceptual metaphor here is predicated on the notion that feelings are similar to a fire or energy that can accumulate and finally result in a physical reaction.

The "container metaphor" is used to understand emotions as objects that are contained within us, according to Lakoff and Johnson (1980, p. 31). The body is pictured as the container in this metaphor, while the contents are the emotions. In several languages, including English and Czech, emotions are frequently represented metaphorically.

The Czech phrase "bouchly mu saze" and the English expression "blow a fuse" both employ physical analogies to depict an outburst of rage or irritation. The foundation of both metaphors is the assumption that feelings are like physical energy that can accumulate and finally result in a bodily response.

"Blow a fuse" is most frequently used in informal spoken language, according to The Corpus of Contemporary American English (COCA). The subject is often a person, and it is frequently used in the past tense. Here are some instances of its application:

- (1) a. He blew a fuse when he found out they cheated on him.
- b. My boss blew a fuse when he found out I missed the deadline.

- c. I knew my dad was going to blow a fuse when he saw the dent in his car.
- d. The coach blew a fuse when the team lost their fourth game in a row.
- e. The teacher blew a fuse when she caught the student cheating on the exam.
- f. I can't believe they blew a fuse over something as trivial as a parking spot.

The Czech equivalent "bouchly mu saze" is also used in semi-formal or (more frequently) informal setting. It can be usually found in spoken language more often than in written expression and its subject is always a person.

3.2 Fly off the handle

The expression "fly off the handle" is used to indicate an uncontrollable or rapid eruption of anger. This phrase's metaphor is based on the idea of a tool, such an axe or hammer, flying off wildly after becoming detached from its handle. The tool is a metaphor for the emotions, while the handle stands for the conscious mind. When the handle snaps, the emotions lose control and may become destructive. This conceptual metaphor is based on the notion that emotions are tangible things that the rational mind can manage and contain.

The "container metaphor" is used to understand emotions as objects that are contained within ourselves, according to Lakoff and Johnson (1980, p. 31). The body is pictured as the container in this metaphor, while the contents are the emotions. In several languages, including English and Czech, emotions are frequently represented metaphorically.

"Vyletět z kůže," which means "to fly out of one's skin," is the Czech equivalent of "fly off the handle." The abrupt outbreak of rage or loss of control is also described using a physical metaphor in this expression. The analogy is built on the notion that anger is something that is held inside the body, and when it gets too severe, it causes the skin to burst open so the rest of the body can escape.

In general, the metaphor underlying the expression "fly off the handle" is based on the real-world illustration of a tool being jarred loose from its handle and taking off in an erratic manner. Similar to this, the Czech translation "vyletět z kůže" uses a physical metaphor to express an uncontrollable or unexpected outpouring of rage. Both expressions describe emotions as bodily processes that can become out of control if the rational mind is unable to keep them under control.

3.3 Go off the deep end

A person is said to "go off the deep end" when they abruptly become exceedingly upset, enraged, or illogical. This expression is based on the concept that a person is metaphorically swimming in the protected and comfortable shallow end of a pool. If they "go off the deep end," however, they plunge into the murky, potentially hazardous waters of the pool. The conceptual analogy presented here is based on the notion that emotions are like journeys, and that we can either stay in our familiar surroundings or explore unexplored terrain.

According to Lakoff and Johnson (1980, p. 15), the "journey metaphor" is a way of conceptualizing feelings and events as being like a journey or a voyage. According to this analogy, life is viewed as a journey that takes us from point A to point B, and the emotions we go through on the way are like the ups and downs of a journey. In several languages, including English and Czech, emotions are frequently represented metaphorically.

The corresponding expression is "ztratit nervy," which translates to "lose your nerves," in Czech. The conceptual metaphor that emotions are a physical thing that may be "lost" or "found" forms the basis of this expression. This comparison is made using the analogy that feelings are like lost or found objects. The English metaphor places more emphasis on the notion of exploring uncharted territory, whereas the Czech metaphor places more emphasis on the notion of losing control.

Ultimately, the expression "go off the deep end" and its Czech translation "ztratit nervy" both use various metaphors to denote a sudden loss of control or emotional outburst. The Czech phrase is based on the metaphor of emotions as tangible objects, as opposed to the English phrase, which is based on the metaphor of a journey. Both metaphors, however, emphasize the fact that emotions are strong and can have a significant influence on our behavior and reactions.

"Go off the deep end" is most frequently employed in casual spoken language, and the subject is typically a person, according to COCA. It signifies a rapid, drastic change in behavior or attitude and is frequently used in the present or past tense. Here are a few examples of its usage:

- (2) a. When he found out he was not going to be promoted, he went off the deep end and quit his job on the spot.
- b. She went off the deep end when she found out her daughter was using drugs.

c. I'm afraid my dad will go off the deep end when I tell him I got kicked out of school.

d. The Czech equivalent of this phrase "ztratit nervy" similarly implies a sudden change and it is most commonly used in spoken language in casual situations.

3.4 Hit the ceiling

When someone loses their cool or becomes really upset, the expression "hit the ceiling" is frequently used in English. It suggests an abrupt, explosive reaction that sends someone metaphorically slamming against the ceiling, as if their rage had launched them there.

The idea that a physical force might cause an object to reach its greatest limit serves as the foundation for the metaphor "hit the ceiling" uses. The force here is the individual's rage, and the limit is the figurative ceiling. The expression also implies that the fury is quick and unexpected, like a heavy item striking a ceiling.

Metaphors like "hit the ceiling" are not only linguistic terms, according to Lakoff and Johnson's book "Metaphors We Live By" (1980, p. 3), but rather essential to the way we think and reason about the world. They claim that metaphors rooted in our bodily experiences frequently influence how we interpret abstract things.

The Czech phrase "vzplanout hněvem," which means "ignite with anger," could be used as an equivalent. This statement uses a similar conceptual metaphor to the one used in English, where the idea of an object (in this case, the person) reaching a physical limit is utilized to convey the idea of hitting an angry threshold. Since rage can be viewed as a hot feeling that consumes and takes control of the individual, the metaphorical image of fire is also used to depict strong emotions.

The idea of "igniting" with fury is employed as a metaphor in this statement to describe the suddenness and intensity of the emotional reaction, where the person's anger is regarded as an outside force that overpowers them. The metaphor's use of fire also suggests that the subject's rage is uncontrollable and has the ability to harm or inflict damage to people nearby.

Both "vzplanout hněvem" and "hit the ceiling" use physical and visual pictures to communicate the intensity and suddenness of the emotional response, therefore conceptually speaking, they share many similarities.

3.5 Go through the roof

To express a sudden, severe rise in fury or annoyance, the idiom "go through the roof" is frequently used. It often serves as a sign that someone is about to lose control and has reached their breaking point.

This phrase's metaphor is based on the idea that emotions can be thought of as things that can be kept in a container. When the emotions are too strong, they figuratively break through the roof of the container, which is pictured here as a building or a roof, and spill out uncontrollably.

"Z něčeho růst," which means "to grow out of something," is the Czech equivalent of the English phrase "go through the roof." This phrase's conceptual metaphor differs from the one used in English since it is based on the idea that emotions are like plants that can grow and spread. Imagine a person in a state of rage or frustration as a plant that has outgrown its pot and is now spreading in all directions.

The English and Czech phrases both aim to convey a sense of abrupt, overpowering emotion, but have different metaphors behind them. The Czech term emphasizes growth and extension, whereas the English phrase emphasizes the sense of containment and the breaking of bounds.

3.6 Lose it

When someone loses control of their emotions or conduct, the expression "lose it" is frequently used to describe the scenario. This expression is frequently used to describe someone who loses control of their emotions after being so furious or irritated.

This phrase's metaphor might be understood as the idea that emotions are tangible things that can be misplaced or lost. This is an illustration of the "container metaphor" that Lakoff and Johnson (1980, p. 43) talk about. This metaphor suggests that emotions are held within the body and that when someone "loses it," it might be compared to the container breaking, spilling, or overflowing.

The conceptual metaphor of emotions as a force or energy, in addition to the container metaphor, can be seen in the expression "lose it." This metaphor is based on the premise that emotions are like a force that can accumulate and ultimately become too strong to manage, according to Lakoff and Johnson (1980, p. 57).

The equivalent "lose it" in Czech is the phrase "ztratit nervy" that is discussed above. The metaphor of a container is also used in this expression, with "nervy" (nerves) serving as the container for emotions. The Czech equivalent, however, does not directly compare to the "force" concept.

In conclusion, the expression "lose it" refers to a circumstance in which someone loses control of their emotions or behavior. This expression is based on metaphors that depict emotions as both a force that can accumulate and become overwhelming and as a tangible substance that can be lost. Although "ztratit nervy," the Czech translation, likewise makes use of the container metaphor, it does not directly compare to the "force" metaphor used in the English term.

3.7 Have a quick temper

A person who is said to "have a quick temper" is one who is easily angered and has a propensity for doing so. This expression uses the imagery of a fire or explosion, as though the speaker's emotions are a flammable substance that explodes with force and speed. This analogy is based on the idea that emotions are a force that resides within a person and is only waiting to be released.

This conceptual metaphor, according to Lakoff and Johnson (1980), is based on the bodily experience of emotions, wherein emotions are perceived as a physical force that can accumulate and ultimately erupt. Additionally, many civilizations have utilized the metaphor of fire as a symbol for rage for a very long time to describe intense emotions.

"Být horká hlava", which literally translates to "be a hot head" is the comparable Czech term. Similar to the English metaphor, the notion behind this expression is that the speaker's head is like a pot of boiling liquid that is prone to spilling out. The Czech expression, on the other hand, places more emphasis on the heat, which is a universal metaphor for strong emotions.

The Czech phrase, in contrast to the English one, emphasizes the bodily feelings of rage rather than the explosive character of emotions. The Czech word stresses the sensation of extreme heat as an indication of fury, whereas the English phrase emphasizes the idea that a person's emotions might easily spiral out of control. Although they emphasize distinct aspects of the same conceptual metaphor—emotions as a force that is kept within a person and can be unleashed quickly—both expressions are grounded on this idea.

3.8 Let off steam

The expression "let off steam" is frequently used to refer to the act of unwinding or letting go of stress or pent-up emotions in a healthy way. It is frequently used to describe someone who has to find a means to settle down and restore their composure because they are angry, annoyed, or agitated.

The expression refers to a pressure cooker or steam engine as a metaphor. These machines need to discharge some of the built-up steam when they get too hot or pressured in order to prevent overheating or bursting. Human emotions and tension build up inside the body like steam or pressure, and the human mind and body can be viewed as analogous machines. A person can let out some of the bottled-up energy by "letting off steam" and preventing a breakdown.

The metaphorical idea of the human mind and body as a machine that needs to release energy is one example of "the mind-body machine," addressed by Lakoff and Johnson (1980, p. 2). This metaphor compares the human body to a machine that has to be serviced, repaired, and occasionally "recharged" in order to work correctly.

The Czech phrase for "let off steam" is "upustit páru". This expression alludes to the act of letting go of suppressed feelings or frustrations. This phrase's figurative meaning is that of a pressure cooker. This analogy compares emotions and irritations to steam that accumulates inside of a container. If the steam is not let out, the pressure inside the container will eventually build up to the point of explosion. It follows that "letting off steam" is the same as letting the pressure out, much like opening the valve on a pressure cooker to allow the steam out that has accumulated inside.

This analogy of emotions as steam is in line with the broader conceptual metaphor of emotions as containers, which sees emotions as something that can be held in, sealed up, and let out. Many additional expressions in English and Czech that refer to emotions as objects that can be confined or released, such as "keep your emotions bottled up," are based on this conceptual metaphor.

The English and Czech words share the same fundamental metaphor of a container and its contents, but they are conveyed differently in each language. For instance, "let off steam" in English denotes a conscious, planned act of releasing emotions, whereas "upustit páru" in Czech merely describes the act of steam being released without necessarily meaning that it was intentional.

According to COCA, it is frequently used in spoken casual language, particularly when talking about managing stress and emotions. To describe the speaker's need for emotional release, the expression is frequently used in the first person singular or plural. For instance:

(3) a. After a long day at work, I like to go for a run to let off steam.

b. I took the kids to the park to let off some steam.

c. Sometimes I just scream into a pillow to let off steam.

d. After an argument, we both needed to let off steam before figuring out the solutions.

e. Going to the gym is a great way to stay in shape and let off steam.

The Czech version “upustit páru”, although it has similar meaning, is highly informal and is used only in casual situations. The phrase is usually used in first person singular or plural.

3.9 See red

"See red" refers to getting very furious or losing one's temper. This expression uses the metaphor of anger being related to the color red, which is frequently related to heat, danger, and strong feelings. The idea behind the phrase "see red" is that anger is a physical force that alters perception, specifically the color of what is perceived.

Our understanding of abstract concepts is based on our sensory-motor experiences of the physical world, according to Lakoff and Johnson's conceptual metaphors theory (Lakoff & Johnson, 1980, p. 6). In the phrase "see red," the metaphor focuses on the connection between the visual impression of the color red and the bodily sensations of heat and rage. As a result of this metaphorical mapping, we are able to comprehend anger as a force that distorts and turns whatever we see "red" in the world.

Similar metaphorical mapping is used in the Czech translation, "vidět rudě." "Vidět rudě" literally means "see red" in Czech, where the color red is related to rage, fire, and passion. Therefore, "vidět rudě" and "see red" in English both use the same conceptual metaphor.

Subsequently, it may be said that the expressions "see red" and "vidět rudě" share a metaphorical mapping of anger as a physical force that alters our perception and is connected to the color red. This analogy emphasizes how powerful and overpowering anger is and gives us a way to comprehend and express our emotional experiences.

The phrase "see red" is frequently used in a number of contexts, including news stories and literary works, according to COCA. In spoken language, it is also frequently employed, especially in casual talks. First-person singular form of the term is frequently used to denote anger in the speaker. For instance:

- (4) a. Whenever my supervisor yells at me, I only see red.
- b. I saw red when she mocked my family and I lost control of myself.
- c. When I heard what he said, I saw red and couldn't believe his audacity.
- d. The way her boss talked to her made her see red.
- e. After waiting in line for hours, I saw red when I found out the tickets were sold out.

“Vidět rudě”, the Czech phrase, is also used to describe intense anger and similarly to the English expression, it is often used in the first person singular to indicate personal experience.

3.10 Make your blood boil

In English, the expression "make someone's blood boil" refers to a strong emotional reaction, especially one of rage or irritation, brought on by someone or something. The phrase refers to the physical pressure and heat that are felt when one is angry, which are metaphorically compared to the sense of boiling blood in the veins. The idea behind the expression is that anger is like a heated fluid that is confined in a vessel; when the vessel is overfilled, the fluid bursts out and results in strong emotions and reactions.

The metaphor is comparable in "vaří se v něm krev," the Czech translation, in that it similarly refers to boiling or heating up. The term literally means "his blood is boiling," and it denotes a person who is extremely angry or frustrated. The phrase's conceptual metaphor is that anger is a natural, internal emotion that leads a person to feel heat or pressure inside until it reaches a boiling point.

The metaphor of heating and boiling is used to represent the experience of extreme rage or irritation in both English and Czech. The Czech saying "vaří se v něm krev" is more focused on the individual's internal experience than the English expression "make someone's blood boil," which suggests an outside cause or agent that is to blame for the anger or annoyance. By utilizing the word "blood," both phrases also highlight the physical side of fury.

The metaphors used in these two sentences to express the extreme emotions of rage or irritation are similar overall, but they differ slightly in how much emphasis is placed on internal vs external elements.

3.11 Like a red rag to a bull

To indicate something that is very likely to elicit a strong emotional response or reaction from someone, particularly anger or aggressiveness, the expression "like a red rag to a bull" is used. This term utilizes the metaphor of a bull that becomes agitated and hostile when it sees a red rag to illustrate its meaning.

This phrase's conceptual metaphor is ANGER IS A PHYSICAL FORCE, in which anger is understood as a strong energy that can be sparked by specific outside stimuli, much as how a bull can be roused by the sight of a red rag. This analogy stems from the notion that anger can accumulate inside of a person like a physical pressure that has to be released or vented in some way.

"Jako rudý hadr na býka" is the Czech version, and it too uses the images of a red rag and a bull to describe a scenario that is likely to elicit a strong emotional response. This phrase's conceptual metaphor is comparable to the one used in English, where rage is similarly thought of as a strong emotion that can be aroused by outside factors. The Czech proverb, on the other hand, is more direct in its imagery because it relates particularly to the bull and its response to the red rag.

3.12 Wind someone up

The expression "wind someone up" refers to a circumstance in which someone purposefully irritates or teases another person with the goal of making them irritated or angry. The expression has a figurative meaning that suggests the teaser is "winding up" the target of their taunts by twisting or spinning them until they lose all control, much like a toy or a clock.

This conceptual metaphor of emotions as moveable, manipulable objects is prevalent in many languages and underlies this metaphorical idea of "winding up" a person (Lakoff & Johnson, 1980, p. 24). In this analogy, emotions are represented as something that can be "set off" or "triggered" by outside forces, much like winding up a toy. By treating them like a toy, the teaser is thought to have the ability to manipulate the other person's emotional state.

A different metaphor of physical manipulation is used in the Czech counterpart, "vytočit někoho." By dialing up the level of their anger or annoyance, the one teasing the other person

is "turning up" their emotional state. The word "vytočit" literally means "to dial" or "to turn a dial." In this analogy, emotions are compared to a stereo's volume control, which can be changed up or down.

Despite both terms using metaphors of physical manipulation to explain emotional emotions, the English and Czech versions diverge in the particular metaphorical ideas they apply. The Czech phrase "vytočit někoho" emphasizes intensity and escalation while the English phrase "wind someone up" emphasizes control and manipulation.

3.13 To add fuel to the fire

The expression "to add fuel to the fire" refers to making an already challenging or tense situation worse or more intense. This term uses the metaphor of fire, which can stand in for an emotional state or a fight. The size and intensity of the flames will rise with the addition of fuel, such as wood or gasoline. The same is true when adding more unfavorable factors to a disagreement or emotional condition.

The conceptual metaphor EMOTIONS ARE FIRES, which is frequently used to illustrate the intensity and unexpected nature of emotions, can help us understand this term. According to Lakoff and Johnson (1980, p. 10), the analogy between fire and emotions is based on a number of parallels, including the fact that both can develop, spread, be lit, die down, or burst. The verb "to add fuel to the fire" refers specifically to the act of escalating an emotional situation by adding fuel to a fire.

In the Czech translation, "přilít oleje do ohně", the fuel is replaced with oil. This phrase's conceptual metaphor is comparable to the one used in English, but it also includes the additional metaphor CONFLICT IS A CONTAINER. According to the container metaphor, conflicts can be controlled and confined, but if you add more fuel to a fire, it will be harder to put out and more likely to spread.

In conclusion, the metaphor of fire is used to express the act of escalating a challenging situation in both the English phrase "to add fuel to the fire" and the Czech translation "přilít oleje do ohně". In both instances, the metaphor "Emotions are Fires" is conceptually employed; however, the Czech phrase also includes the metaphor "Conflict is a container."

3.14 To breathe fire

A frequent metaphor used to describe someone who is extremely upset and expressing their anger in a powerful and scary manner is "to breathe fire". This phrase's metaphor can be

seen as combining the actual process of breathing, which is connected to life and vitality, with fire's destructive power, which has the ability to bring harm and devastation. As a result, a mental metaphor is created in which a person's anger is represented as a potential internal fire that could catch fire and harm other people.

This metaphor can be seen as a component of a wider conceptual system in which emotions are viewed as forces that can be restrained or released, claim Lakoff and Johnson (1980, p. 29). An individual's wrath is viewed as a form of internal pressure that can accumulate over time and, if unchecked, can explode externally like a fireball. The metaphor of breathing fire is, in this way, a development of the concept of emotional containment, when a person's internal emotional state is viewed as something that may be discharged or controlled.

The comparable Czech expression is "dštít oheň a síru" which means "to spew fire and sulfur." This expression mixes the image of someone actively venting their wrath with the metaphor of fire as a destructive force. Compared to the English idiom "to breathe fire," which denotes a more restrained and fierce anger, this might be interpreted as a more active and forceful manifestation of anger.

"To breathe fire" and "dštít oheň a síru" both use the idea of fire to describe the ferocity and destructiveness of rage, so overall they are similar metaphors. The Czech phrase, on the other hand, stresses the physical and violent display of anger, whereas the English phrase emphasizes the internal pressure and release of anger.

3.15 To burst a blood vessel

When someone becomes so enraged or upset that they run the risk of experiencing a bodily condition, such as a burst blood vessel, the expression "to burst a blood vessel" is used to describe that person. This expression serves as a metaphor for the idea that strong feelings like rage or irritation may manifest as harmful bodily effects.

The thought that rage is a strong force that can harm the body, much like an explosion, is the conceptual metaphor behind this expression. This metaphor, according to Lakoff and Johnson (1980, p. 34), is that "anger is a hot fluid in a container," with the person serving as the container and the hot fluid standing in for the extreme emotion. A bodily reaction, such as the rupture of a blood vessel, might occur when the emotion gets too severe.

The comparable expression in Czech is "prasknout cévka," which means "to burst a blood vessel." This implies a conceptual metaphor of rage as a force that can harm the body physically.

It's important to keep in mind, though, that cultural variations may have an impact on how often and how well these metaphors are understood in other languages. For instance, the expression "to burst a blood vessel" is rather frequent in English, although it might not be as well-known or understood in Czech.

COCA claims that it is less frequently used than the other terms, especially when compared to "blow a fuse" or "go off the deep end." The phrase is frequently used in the third person singular or plural to refer to another person's intense rage. For example:

- (5) a. I thought he was going to burst a blood vessel when I told him I got a tattoo.
- b. The coach nearly burst a blood vessel when the team lost the championship game.
- c. Don't get too worked up over it, you're going to burst a blood vessel!
- d. I could feel my face turning red with anger and I was worried I was going to burst a blood vessel.
- e. I'm so frustrated with this project; I feel like I'm going to burst a blood vessel.

The Czech equivalent "prasknout cévka", similarly used to describe extreme rage, is used less frequently than the English version, as it is much more informal. The phrase is almost exclusively used in casual contexts and could be considered rude in a formal conversation.

3.16 To rub someone the wrong way

"To rub someone the wrong way" refers to annoying, irking, or upsetting someone. This idiom refers to how what someone does or says is like rubbing a cat's fur against the grain, creating discomfort or annoyance. The BODY-BODY metaphor, which uses physical sensations to symbolize emotions and the body to represent the self, forms the conceptual metaphor underpinning this expression. In this instance, the aggravation or irritation experienced is pictured as a bodily sense brought on by someone acting contrary to one's "grain" or natural inclination.

The embodied cognition hypothesis of Lakoff and Johnson (1980, p. 111), which contends that our understanding of abstract concepts is founded on our experiences with physical objects and sensory input, is congruent with this metaphor. The BODY-BODY

metaphor establishes a link between our emotional and physical experiences by mapping our bodily sensations onto them.

The Czech phrase "být někomu proti srsti" likewise makes use of a physical metaphor, with "srst" (fur) standing in for one's preferences, character, or ideals. When someone moves against these, it feels awkward and unpleasant, like they are moving against the grain of their fur.

Comparatively speaking, both expressions use a physical metaphor to denote a psychological experience, emphasizing the significance of the conceptual BODY-BODY metaphor in our comprehension of emotions. However, due to linguistic and cultural variations, the precise physical feelings and imagery employed in each language's metaphor may vary.

3.17 To be foaming at the mouth

The figurative idiom "to be foaming at the mouth" is used to describe someone who is so enraged or irritated that they appear to be frothing at the mouth. The conceptual metaphor of ANGER IS HEAT can be used to explain the phrase's figurative meaning. This conceptual metaphor, according to Lakoff and Johnson (1980), is based on the bodily experience of fury, which frequently entails feelings of heat, tension, and pressure. In this way, it's possible to think of the foaming at the mouth as a physical representation of the strong heat and energy connected to fury.

The Czech phrase "mít pěnu u huby," which means "foaming at the mouth," also refers to the ANGER IS HEAT metaphor but emphasizes a distinct component of the bodily feeling of rage. In this instance, the metaphor refers to the physical symptom of mouth foaming, which might be interpreted as an excessive and uncontrollable response to a stimulus. "Mít pěnu u huby" literally translates as "to have foam at the mouth," emphasizing the physical nature of the reaction and its potential for contagion.

The English term stresses the bodily manifestation of fury, whereas the Czech expression emphasizes the outward indicator of the reaction. Both expressions communicate the concept of great rage. Additionally, the Czech word refers to having foam at the mouth more generally while the English expression particularly uses the metaphor of foaming at the mouth.

In conclusion, these statements demonstrate how metaphors can be effectively and succinctly employed to convey complex emotions. Metaphors provide people a shared

understanding of abstract ideas like rage by drawing on familiar bodily sensations and memories, making them more approachable and relatable.

3.18 To throw a fit

The expression "to throw a fit" refers to an abrupt, excessive outburst of extreme anger, emotion, or upset. This expression alludes to an outpouring of force or physical activity, such as tossing something. The EMOTIONS ARE FORCES metaphor, which conceptualizes emotions as physical forces that may be released or restrained, is the intellectual metaphor underlying it. "We often experience emotions as forces arising within us and moving us to action," write Lakoff and Johnson (1980, p. 189). We talk about being pulled or pushed by our emotions as well as being carried away, held back, and swept up in them.

The idea behind "throwing a fit" is that the emotion of anger or irritation builds up inside a person until it becomes a force that is abruptly and uncontrolled discharged, similar to throwing a physical object. The expression also implies that the individual who is losing control is acting immaturely or irrationally, like a toddler having a tantrum.

Although it is not always connected with childishness, the Czech equivalent "mít záchvat" still conveys the concept of unexpected and uncontrollable conduct. The word "záchvat," which can refer to abrupt and intense bodily or emotional sensations, literally means "attack" or "seizure."

Overall, both expressions suggest spontaneous, irrational action brought on by intense emotions, but the English expression "throwing a fit" stresses the particular immaturity and irrationality of the behavior.

3.19 To be beside yourself

Being so upset or emotionally charged to the point of feeling out of control is referred to as "being beside yourself" in idioms. The phrase's metaphorical connotation implies that the speaker is not oneself as normal, as if they have exited their body and are now looking down on themselves.

The metaphorical idea of being "outside of oneself" is a prevalent one in English, and it may be seen in other colloquial terms like "lose one's mind" or "out of body experience." The physical experience of viewing oneself from the outside is the basis for this metaphorical mapping. According to Lakoff and Johnson (1980, p. 15), this "container metaphor" is a fundamental cognitive tool that humans utilize to comprehend their place in the world.

In the phrase "be beside yourself," the metaphorical mapping includes the sensation of being so disturbed that one's feelings overflow and become unconnected from one's bodily self. The expression implies that the speaker's feelings are so overwhelming that are unable to be contained within their own body.

"To be without oneself with anger" is the translation of the Czech phrase "být bez sebe vzteky." This phrase's metaphorical mapping is comparable to the one in English in that it alludes to a sense of being outside of oneself brought on by strong emotions. The essential idea is the same, but the phrase uses the metaphor of being without oneself rather than beside oneself.

In all instances, the statements make use of metaphor to express a complicated emotional experience that is challenging to put into words. By using metaphors, we may share our experiences with others and explain our feelings in a more vivid and concrete way.

Conclusion

In this thesis, George Lakoff and Mark Johnson's research as well as other sources have been used to examine the function of metaphoric language in the communication of rage. It has been demonstrated that metaphors are not only language expressions but are firmly rooted in embodied experiences and cultural contexts through a careful investigation of the cognitive and cultural frameworks that support such representations.

The investigation has shown that both individual experiences and more general cultural discourses shape metaphoric manifestations of fury. The variety of metaphors identified and addressed in this thesis demonstrates how they aid in a more comprehensive comprehension and expression of rage. These angry outbursts may reflect and support cultural norms and ideas, which could help to maintain negative stereotypes and social injustices. As a result, their use needs to be carefully considered.

The research shows that in order to fully comprehend the complexity of rage and its communication, a critical investigation of metaphoric expressions is required. It offers a useful resource for academics, professionals, and other people with an interest in the expression and comprehension of emotions. The conclusions produced from this investigation also provide a viewpoint on how cultural and cognitive frameworks influence how we communicate our feelings.

The study's findings suggest that metaphoric expressions of fury are deeply ingrained in cultural and cognitive frameworks rather than being merely verbal expressions. A more sophisticated knowledge of the function of metaphor in forming our cognitive and cultural frameworks can be gained by critically analyzing these rage displays in order to get useful insights into the nature of anger and its communication. This is essential for the creation of more potent communication plans as well as the advancement of social justice and equity.

In conclusion, this study has demonstrated the importance of comprehending how metaphoric anger outbursts influence our cultural and cognitive frameworks. Critical analysis can help us understand the nature of anger and how it is expressed, which will help us develop better communication techniques and advance social justice and equity.

Résumé

Tato bakalářská práce zkoumá, jak se metafory používají k vyjádření vzteku, se zvláštním důrazem na kognitivní a kulturní rámce, které tyto reprezentace podporují. Zkoumá různé metafory používané k vysvětlení a vyjádření vzteku, čerpá především z práce George Lakoffa a Marka Johnsona a analyzuje, jak odrážejí naše prožité zkušenosti, kulturní vnímání a kognitivní rámce.

Tato studie metaforických projevů vzteku ukazuje, že tyto projevy jsou hluboce zasazeny do kulturních a kognitivních rámců a jsou ovlivněny jak osobními zkušenostmi, tak obecnějšími kulturními diskursy. Identifikuje řadu metafor, z nichž každá přispívá k komplexnějšímu pochopení a vyjádření hněvu. Tyto metafory čerpají ze ztělesněných pocitů, přírodních jevů a kulturních symbolů.

Analýza ukazuje, že metafory nejsou jen jazykové výrazy, ale mají také silný základ ve ztělesněných zkušenostech a kulturních kontextech. Práce tvrdí, že používání metafor ke komunikaci vzteku může odrážet a posilovat kulturní hodnoty a myšlenky a také pomáhat udržovat negativní stereotypy.

Výzkum poukazuje na význam kritické analýzy metaforických výrazů pro lepší pochopení komplexní povahy vzteku a jeho komunikace a přispívá k našemu pochopení role metafor při utváření našich kognitivních a kulturních rámců. Poskytuje pohled na to, jak kulturní a kognitivní rámce ovlivňují naši komunikaci emocí, a slouží jako zásadní zdroj pro výzkumníky, praktiky a ty, kteří se zajímají o komunikaci a porozumění emocím.

Annotation

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Název práce	Metaforické vyjadřování vzteku v češtině a v angličtině
Název v angličtině	Metaphoric expressions of anger in Czech and English
Anotace práce	Tato bakalářská práce zkoumá využití metaforických projevů vzteku v kognitivních a kulturních kontextech. Studie zdůrazňuje, že metafory nejsou jen jazykové výrazy, ale mají také silný fyzický a kulturní základ, který odráží a znovu potvrzuje kulturní hodnoty a myšlenky. Analýza ukazuje, že pro pochopení komplikované povahy vzteku a jeho komunikace je nutná kritická analýza metaforických výrazů. Studie rozšiřuje znalosti o tom, jak kulturní a kognitivní rámce ovlivňují to, jak vyjadřujeme své pocity. Nově nalezená porozumění poskytují pohled na to, jak jsou metaforické projevy vzteku zakořeněny v kulturních a kognitivních rámcích, a nabízejí důležité nové informace pro vylepšené komunikační taktiky.
Klíčová slova	metafora, konceptuální metafora, idiomy, vztek, komunikace, emoce, obrazná řeč, kognitivní lingvistika
Anotace v angličtině	This Bachelor's thesis investigates the usage of metaphorical expressions of rage within cognitive and cultural contexts. The study emphasizes how metaphors are not just linguistic expressions but also have a strong physical and cultural foundation, reflecting and reaffirming cultural values and ideas. The analysis demonstrates that in order to comprehend the complicated nature of rage and its communication, a critical analysis of metaphoric expressions is required. The study advances knowledge of how cultural and cognitive frameworks affect how we express our feelings. The newfound understandings provide a viewpoint on how metaphoric expressions of rage are ingrained in cultural and cognitive frameworks, offering important new information for enhanced communication tactics.
Klíčová slova v angličtině	Metaphor, conceptual metaphor, idioms, anger, communication, emotions, figurative language, cognitive linguistics
Přílohy vázané v práci	-
Rozsah práce	25
Jazyk práce	Anglický jazyk

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